

Queer Life/Writing AML4282, 16A9 / **Queer Autobiography** WST 4930, 1F51
Tuesdays 3:00-4:55pm in Turlington Hall 1315, Thursdays 4:05-4:55pm in Turlington Hall 2322
Kim Emery, kimemery@ufl.edu, office hours Tuesdays/Thursdays 5-6pm & by appt., TUR 4111

This course explores autobiography, memoir, and autobiographical fiction produced by LGBTQ writers in the post-Stonewall United States. Because queer self-fashioning has, historically, very often occurred within hostile and/or uncomprehending environments, we will seek to contextualize our readings not only in relation to the literary tradition of life writing, but also in connection to the theoretical and historical frameworks of specifically queer self-invention and representation.

Course policies

Papers and homework are due no later than the beginning of the class period on the designated date; late submissions will not be accepted without documentation of an acceptable (typically medical) excuse. For your own protection, you are required to make and keep an extra copy of work submitted. Please also retain notes and drafts for the formal papers; you may be required to submit these upon request. All work noted on the syllabus or assigned in class is required unless changes are explicitly stipulated. Any changes to the syllabus will be announced; it is the student's responsibility to keep informed of any such changes. Students are responsible for all material covered and work assigned during any absence, excused or unexcused. *Any form of cheating, including plagiarism, will result in a failing grade in the course and an official report filed with the university.* It is expected that you will be familiar with the University's policies on scholastic dishonesty. If you have any questions or concerns, please inform me ASAP. Attendance is expected and will be recorded; absences will adversely affect your grade. Because the readings assigned in this class discuss the diverse real-life experiences of various LGBTQ-identified individuals, they often address sensitive topics such as sex, violence, sexual violence, racism, and racist violence. Students who have concerns about engaging such material are strongly encouraged to consult with the professor before committing to the course.

Course requirements and grade computation

Attendance and informed participation 20%
Reading responses, homework, and quizzes: 20%
Presentation and associated writing assignments: 20%

Paper #1: 20%

Paper #2: 20%

Required Texts

Gloria Anzaldúa, *Borderlands/La Frontera*

Alison Bechdel, *Fun Home*

Jennifer Finney Boylan, *She's Not There*

Rita Mae Brown, *Rubyfruit Jungle*

Howard Cruse, *Stuck Rubber Baby*

Samuel Delany, *The Motion of Light in Water* (required edition: Univ. of Minnesota Press, 2004)

Leslie Feinberg, *Stone Butch Blues*

Audre Lorde, *Zami*

Maggie Nelson, *The Argonauts*

Sarah Schulman, *People in Trouble*

Mab Segrest, *Memoir of a Race Traitor*

Justin Torres, *We the Animals*

David Wojnarowicz, *Close to the Knives*

Information on current UF grading policies and the assignment of grade points is available at
<<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>>

SCHEDULE OF ASSIGNMENTS (Please complete assigned reading *before* class meets on that day.)

January 5	Introduction to the course
January 7	Samuel Delany, "Sentences: an Introduction" (<i>Motion of Light</i> pp 3-16); Alison Bechdel, "The Wonderful World of Me"; Sarah Schulman, "My Life as an American Artist"
January 12	Samuel Delany, <i>The Motion of Light in Water</i> , 17-113
January 14	Michael Warner, "Public and Private" (from <i>Publics and Counterpublics</i>) Delany, <i>The Motion of Light in Water</i> , 200-295
January 19	Delany, <i>The Motion of Light in Water</i> , 339-363; Group #1 presentations
January 21	Jay Prosser, "Mirror Images: Transsexuality & Autobiography" Leslie Feinberg, <i>Stone Butch Blues</i> , 5-153
January 26	Feinberg, <i>Stone Butch Blues</i> , 154-301; Group #2 presentations
January 28	Audre Lorde, <i>Zami</i> , 7-103
February 2	Lorde, <i>Zami</i> , 103-256; Group #3 presentations
February 4	Gloria Anzaldúa, <i>Borderlands/La Frontera</i>
February 9	Gloria Anzaldúa, <i>Borderlands/La Frontera</i> ; Group #4 presentations
February 11	J. Halberstam, "Queer Temporality & Postmodern Geographies"
February 16	Howard Cruse, <i>Stuck Rubber Baby</i> ; Brown, <i>Rubyfruit Jungle</i> , Part I (pp1-54)
February 18	Rita Mae Brown, <i>Rubyfruit Jungle</i>
February 23	PAPER #1 DUE ; screening: <i>Paris Is Burning</i>
February 25	Cherríe Moraga, "Long Line of Vendidas"
FEBRUARY 27 – MARCH 6 SPRING BREAK CLASSES DO NOT MEET	
March 8	Mab Segrest, <i>Memoir of a Race Traitor</i>
March 10	Mab Segrest, <i>Memoir of a Race Traitor</i> ; Group #5 (Cruse, Brown, Segrest)
March 15	Sarah Schulman, <i>People in Trouble</i>
March 17	Schulman, <i>People in Trouble</i> ; Group #6 presentations
March 22	David Wojnarowicz, <i>Close to the Knives</i>
March 24	Wojnarowicz, <i>Close to the Knives</i> ; Group #7 presentations
March 29	Jennifer Finney Boylan, <i>She's Not There</i>
March 31	Boylan, <i>She's Not There</i>
April 5	Alison Bechdel, <i>Fun Home</i>
April 7	Bechdel, <i>Fun Home</i> ; Group #8 presentations
April 12	Maggie Nelson, <i>The Argonauts</i>
April 14	Justin Torres, <i>We the Animals</i>
April 19	Paper #2 DUE ; closing discussion